

ECCLÉSIASTICAL ART VIEW

JUNE, 1929

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Marble Altars as Inspiring Works of Art

IG the world's treasured possessions, most prized are works of art by old masters. Whether they be rare sculptures, architec- terpieces or paintings of exquisite color position, those splendid heritages of the distant past are loved and for their re- beauty and ar- ection.

And historic ex- ples of ancient art will have their the interesting of another age highly appreci- such, but the g artistic crea- unusual genius over time live- it were, in uni- liration and ot because of antiquity, but because they are as unusual ations to human s and human and point the d the achieve- esthetic ideals.



The Gesù, Rome

quite natural in the days of the masters in their efforts to perform unusual service, artists almost invariably applied their genius to the performance of tasks which glorify God and exalt holy religion. Sanctify the house of God was ever the task of both clergy and people and to this end

by those who made history is that only *supreme achievement* survives.

THREE always was mediocre work by craftsmen of limited ability but for the most part it has disappeared. The crucible of time has melted down the metals of achievement, assayed

the combined resources of human talent and earthly treasures were constantly engaged. The psychological appeal of beauty in the church was early recognized and when the development of art meant not only to honor God but to instill reverence and respect for sacred things in the hearts of the faithful, its value and importance was regarded as inestimable. Centuries have come and gone and whole nations have changed their identity, but the human heart remains exactly as it was, subject to the selfsame emotions which thrilled both saint and sinner in the days of the cathedral builders. Beauty in the church still attracts, inspires and comforts both the mind and the eyes. The hopes, the fears, the religious aspirations which influenced the acts of our forefathers still exist in man and will remain unchanged until the end of time. But the outstanding lesson taught to us

their values and separated the gold from the dross. The unworthy has been cast out of the temple and replaced by work worthy and fitting. And so it will be with the artistic efforts of the present and succeeding generations. Nothing is more obvious than the enduring character of religious institutions. Man and his works may disappear but the Church goes serenely on through the ages ever mindful of the truth that only such work as is worthy of preservation should be planned for its ministrations.

THE altar of marble offers limitless possibilities for artistic expression and by its very nature lends every opportunity for the creation of a treasured possession, and an enduring work of art. What grander monument to religious zeal could possibly be devised by man than a noble work of art in the form of a marble altar destined to live through the years, a glorious tribute to the Almighty!

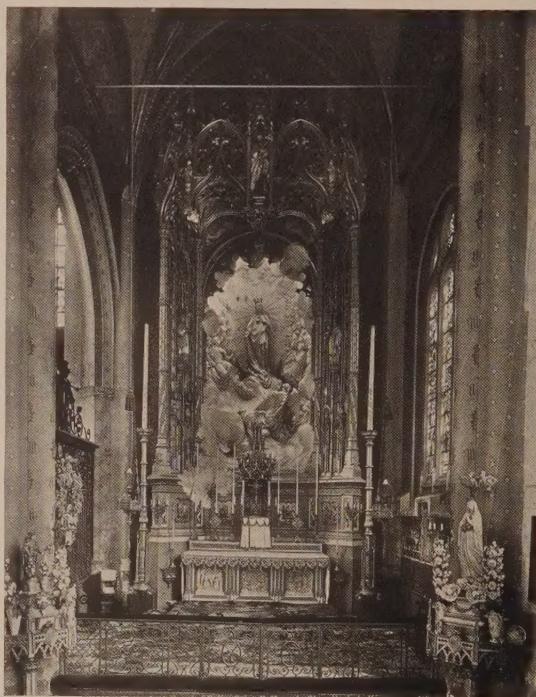
THOSE who contribute to the plan of a modern church edifice often overlook the essential elements of a truly artistic altar. They disregard fundamentals for non-essentials and too frequently permit petty differences to destroy what might have been a lifetime opportunity. Every marble altar should be planned with serious intentions to make it an outstanding work of art: The essential characteristics of the Church should be carefully studied that the altar selected may be in fitting harmony. Faultless design eloquently expressive of religious significance, flawless materials of ennobling dignity, and artistic rendering by talented specialists in marble form a combination indispensable to perfect achievement. Form, proportion, color and execution are the paramount considerations. In a preceding article, the writer described the difference between marble carving and finishing by experts who are

idealists and cheaply performed executives leads to disappointment. We shall now the problem of form and color.

IN the church there is one part of spe-
est; that is the altar. However rich the building may be, its ornamentation subordinated to the conception of the order not to weaken, disturb or obscure sion. The first condition which must be by the altar as in every work of art in-

attract the eye to be presented with fusion and as large as possible. requires intimate knowledge of the dimensions as well as the scale of color; size of proportion; balance of line, and their relationship. Examples of form, size, materials, variety of ornament and color, view of importance and perfect harmony in all principal parts thoroughly unde-

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and experience



St. Vulfran's, Abbeville

altar which should shine as an architect in a beautiful architectural setting measure up to its potentialities unless by men of ability animated by noble art. The measure of the scale of dimensions the human figure and all development of tions which aspire to spacial immensity, tural strength and imposing design based upon this fact. Symmetry in a sign may be regarded as a principle of terpoise rather than a geometrical rule for art of ornament and design repetition gives way to variety of the kind that is to relative proportions and relative height. It cannot be denied that in the execu-

altars, amidst much that is original and much that is individually excellent, conception and execution, we find many wherein the laws of harmony and proportion have been violated to such an extent that dual parts or features, however good in themselves, seem isolated and disjointed; we find without unity, melodious notes rendered dissonant by discordant arrangement.

ing the altar the study of distance and arrangement must be fully pursued. It involves the scale by which distance at a given line or point may readily be governed. The distance of important parts of ornament. It, finely carved decoration appearing on the altar serves a practical purpose from enrichment. It emphasizes the structure correctly proportioned, but it must be noted to break up the all of which should preserve an appearance of solidity. It is, of course, due to its sobriety of decoration, for ornamented without may affect richness and clearness.

Marbles rank next to precious stones for beauty and elegance and the choicest specimens will be found in altars of fine construction. White, by almost universal preference, is the natural color of most altars. Symbolical of all religion, it lends itself beautifully to execution of inspiring designs. Its use creates an atmosphere of solemnity permeated with deep, intense religious feeling." It rivets the attention of form because there is nothing to attract. However, any monochrome marble exclusively calls for artistic ingenuity to

overcome a possible monotony of color. The effect of immaculate whiteness is readily obtained by the use of white and delicately colored marbles in juxtaposition when the white is massed against colors sparingly distributed. The use of color in this manner serves to accentuate rather than diminish the luminous white of the altar and at the same time, it adds needed contrast and balance. Other monochrome marbles, such as Botticino or Chiampa Rosa when used alone provide their own variety and balance because carved ornament and white sculptures may be utilized to acquire desired contrast. As a rule, however, the best results are obtained when marbles of different varieties are used and combined or when mosaics in colors and gold are depended upon to relieve and to enrich the prevailing tone.

THE various marbles most desirable for fine altar construction are classed according to their formation and the natural arrangement of their colors. Thus we have Monochrome Marbles in which a single color predominates; Variegated Marbles having patches of veinings of various contrasting

colors irregularly distributed and Brecciated Marbles made up of angular fragments of various colors in great variety of striking hues. There are also the Cipolin Marbles with veins in regular bands or ribbons; Travertines or onyx marbles and Serpentines, the beautifully decorative green marbles.

MONOCHROME Marbles which, as previously stated, imply marbles of a single prevailing color tone include the white Carrara Marble in its different tints, the Belgian black, Botticino, Chiampa Rosa and others. White Carrara, the choicest white marble ever quarried, embraces a number of different varieties which

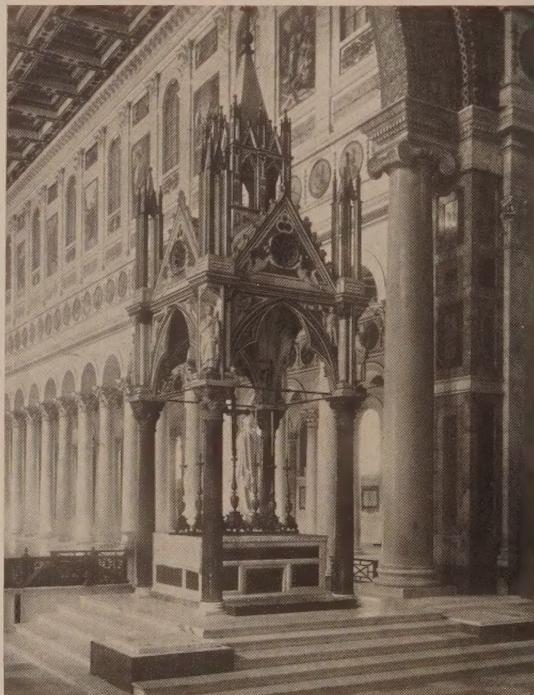


S. Maria Maggiore, Rome

are classified according to the degree of their whiteness. Thus we have Statuary Carrara, an intense white, permeated with a delicate tone of cream, and Statuary Secundo, the latter from the same quarry vein, possessing the same tone of whiteness, but with markings of small spots and veins; Bianco P or Pure White with a faint bluish tinge and Bianco Chiaro, a similar marble with delicate veining. All four of the above varieties are used extensively in ecclesiastical work, but the most desirable for practical purposes are Bianco P and Bianco Chiaro. Statuary Carrara of the finest quality is difficult to procure in large pieces and its high cost is not justified by the results obtained when used in large masses. The less expensive Statuary Secundo is sometimes chosen for altar construction, but its prevailing tone is rather ghastly and the general preference is for Bianco P and Bianco Chiaro, which are more luminous. The latter seem to fulfill every need, responding splendidly to different effects of light and shade. When wrought in imposing designs, brilliant with highly polished surfaces, these delightful marbles shine with translucent whiteness and appear to possess an air of detached magnificence that is extremely appropriate to their plan and purpose. Botticino Marble is very popular for use when a soft neutral tone is desirable. Its color sometimes resembles that of putty although it also comes in light cream or fawn tints. It is attractively interspersed with white spots and here and there slender brown markings. Chiampa Rosa is referred to here as a monochrome marble because its markings though striking and brilliant upon close inspection disappear into a uniform tone of delicate rose when viewed at distance. This latter marble is splendid for use in large masses. It is spread over with dainty lines of veining and spots that are pearly white.

VARIEGATED Marbles include such favorites as the lordly yellow Siena Pavonazzo with its purple veinings, Fiore and Rosso di Francia.

BRECCIATED Marbles take in the able Breccia Violetta with its violet Skyros Italiano with rich orange brown and Breccia Africano, a gorgeous antique where large masses of white, black, blue and flesh colors are joined by veins of gold and jet black.



St. Paul's Outside the Walls, Rome

SERPENTINE Marbles which have posed principal problems in the use of colored marbles in the construction of fine altars is rapidly increasing in decorative medium, these glorious products of nature are beginning to receive the popularity they deserve.

THE use of colored marbles in the construction of fine altars is rapidly increasing in decorative medium, these glorious products of nature are beginning to receive the popularity they deserve.

which their undoubted beauty so justly hem. The striking effects of light and shade may be secured, the harmonious color that can be evolved, all point to colored stone being par excellence the best medium for purpose. But for ideal results, the technique—color—the understanding of harmony and contrast must be thoroughly understood by the builder. The principle of "fitness of form to its purpose" must be applied uniformly both to the altar and to the kinds of stone used. Hard transitions of light must be calculated and the effects of color should be governed largely by the effects of light. Inlays must be used and distributed so as to enliven a scheme of secondary which may constitute predominating features of the altar. A scheme is made to be duller by strong shades of color or outlines, just as it is apparently by deep moldings or powerful hues. The edge of the composition and appearance of colored marbles afford the greatest contrast to each other and the greatest lost importance. Schemes of color composition very often appear dull and heavy or insipid and might generally be enlivened by shades of contrasting or complementary colors to heighten and to bring out the full value of the other colors of the composition. Those who have not studied the psychology of color may be the cause of their dislike of certain settings, their feelings express unconscious reactions which in turn affects their religious convictions.

THESE essentials to artistic beauty are often overlooked by the master altar builder. Now that whatever is good in interior decoration is a result of consistent relationship be-

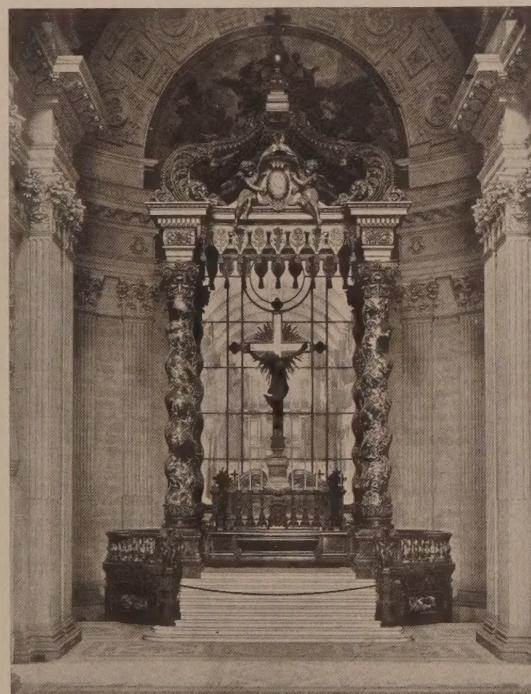
tween height, color, form, proportion and dimension, and his talents are devoted to the creation of an altar that will be in complete harmony.

BEAUTY of form and symmetry of proportion can exist only by a balance with the dimensions. Vertical and horizontal lines must be accentuated according to the effects desired. In the arrangement of marbles, the color and the distribution of color in the marble will govern the artist. Columns with strong veins running vertically give the impression of height, while certain brecciated marble monoliths might suggest weight and solidity but lose the effect of lofty elevation. Different effects are obtained by contours, outlines and the play of light and shade on large surfaces. Variegated marbles look best in panels and columns but the surfaces must be plain and smooth so that they may display the beauty of their markings without interfering with the structural lines of the altar. Strong contrasts of color on a large scale are dangerous as they may effect a strident note in an otherwise harmonious chord. Strong contrasts on a small scale

as in mosaics and inlaid details are, on the other hand, not only desirable but necessary. While bronze and gold harmonize splendidly with marble, stone of coarse texture will detract from its beauty and should not be used in combination with it.

SO diversely applicable are the rules for effect, that each church presents a vista of artistic possibilities to the experienced artist, but the marble altar which is to rank as a work of art must disclose its masterful handling not only in its individual treatment and execution, but equally so in the broad basis of its repose within the architectural lines of the sanctuary.

F. J. WAINDLE.



Church of the Invalides, Paris

**CHURCH OF THE HOLY TRINITY, HACKENSACK, N. J.**

Rt. Rev. Msgr. Joseph J. Cunneely, V. G., Pastor.

Religious art most beautifully portrayed gives to this fine interior that much sought atmosphere of religious quietility. Its inspiring ecclesiastical elegance induces thoughts of profound spirituality and suggests an ideal place for religious contemplation. The exceedingly artistic marble altars, statues and railing were executed by Daprato Statuary Company who also furnished the stained glass windows and decorated the entire church interior. Raphael Hume, Architect, New York City.

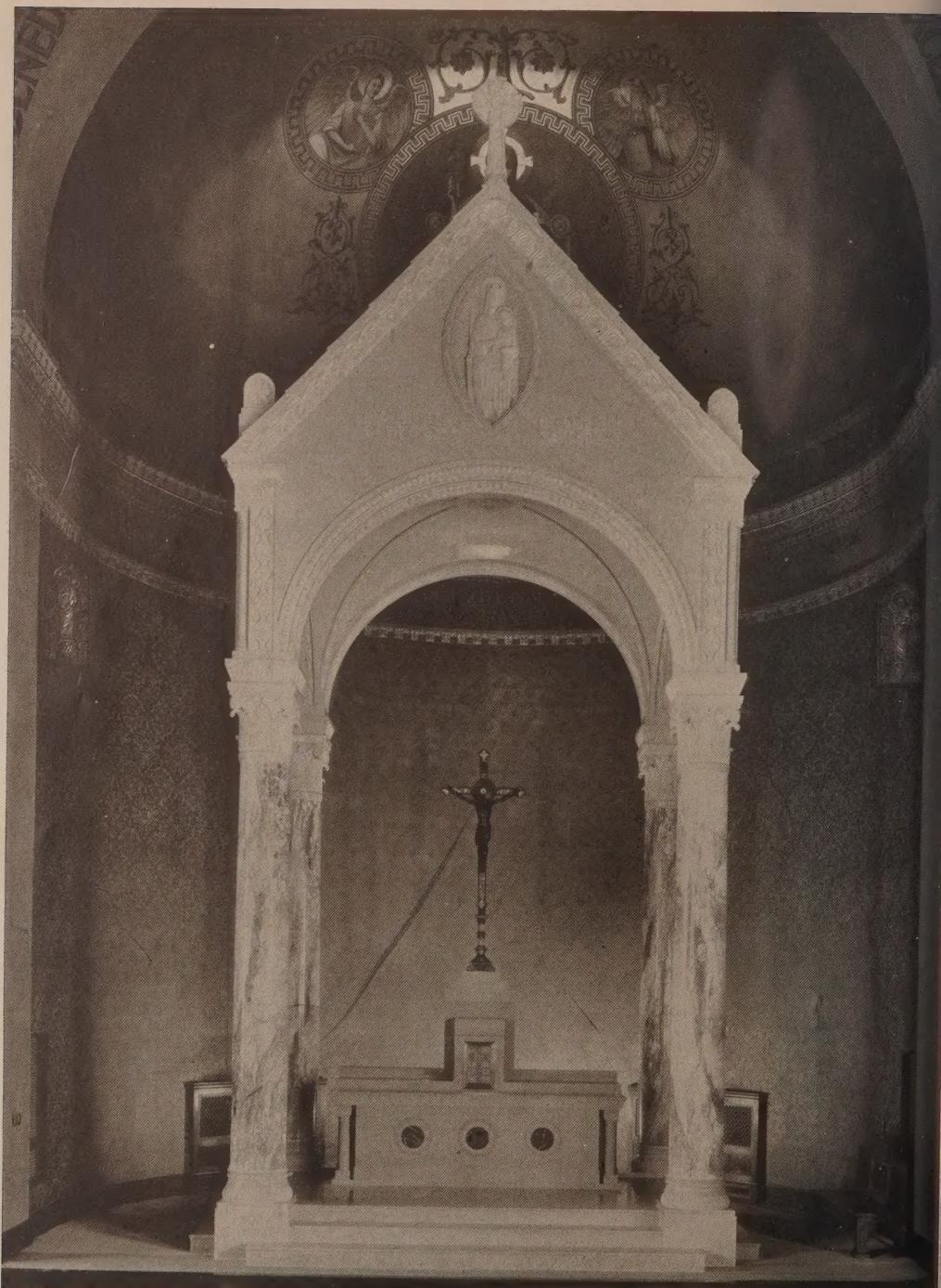


CHURCH OF THE ASCENSION OF OUR LORD, PHILADELPHIA, PA.

Rev. Dennis J. Broughal, Rector.

ues and Communion Railing effectively executed in white and colored marbles with mosaic enrichment.
roduced by artists of Daprato Statuary Company Studios, Chicago, New York, and Pietrasanta.
Designed by Hoffman-Henon Company, Architects, Philadelphia.

X



BALDACCHIN ALTAR, ST. JOHN'S CHURCH, DES MOINES, IOWA

Rt. Rev. Msgr. M. S. McNamara, V. G., Pastor.

A noble structure of imposing magnificence. Executed in white and colored Carrara marbles with can
Rigafico. Produced in its entirety by the Studios of Daprato Statuary Company, Chicago, New York, n
Pietrasanta, Italy. Designed by Maginnis & Walsh, Architects, Boston, Massachusetts.

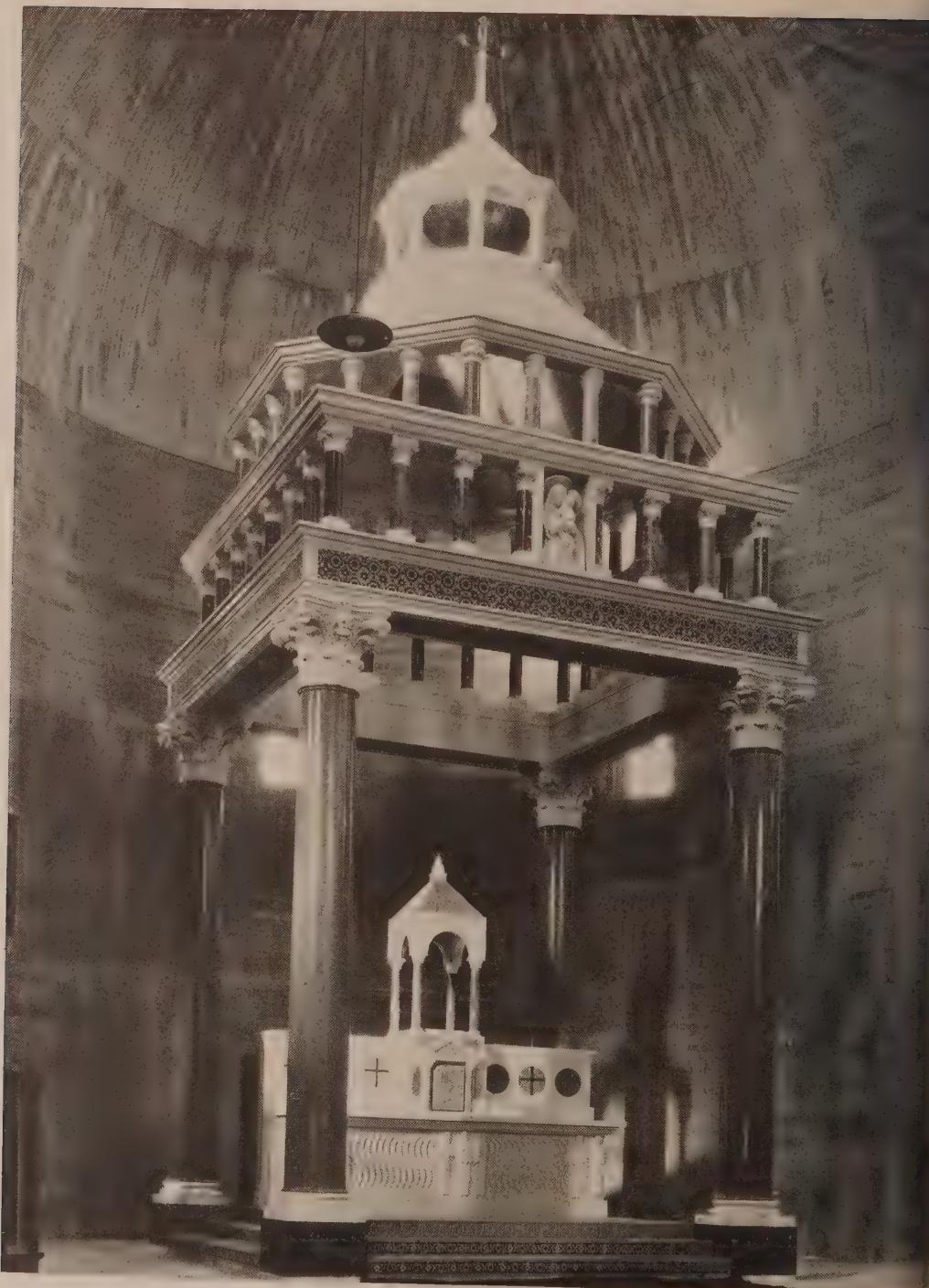
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MARBLE BALDACCHIN ALTAR, ST. MARGARET'S CHURCH, ST. LOUIS, MO.

Rev. Thomas V. O'Reilly, Pastor.

Immensity and harmonious proportions combined with lines of pleasing refinement reveal in this altar the art its creation as a real work of art. Handsomely carved, it is also most artistically ornamented with red marbles judiciously distributed. Executed in its entirety in the Studios of Daprato Statuary Company, Chicago, New York, Pietrasanta, Italy. Henry P. Hess, Architect, St. Louis, Mo.



BALDACCHIN ALTAR, ST. ANDREW'S CHURCH, PASADENA, CALIFORNIA

Rt. Rev. Msgr. John M. McCarthy, Rector.

A handsome structure of commanding elegance, beautifully executed in various white and colored marbles mosaic enrichment. This splendid altar together with equally interesting side altars of striking design produced in the Studios of Daprato Statuary Company, Chicago, New York, and Pietrasanta, Italy.

Designed by Ross Montgomery, Architect, Los Angeles, California.

**CIBORIUM ALTAR**

St. Benedict's Church, Evansville, Ind.

ent altar, beautifully proportioned and artistically executed. It is 39 feet high and 18 feet wide. The
hs are of Piastraccia marble, the plinths and the base of steps are of Black and Gold marble while the
r proper is of White Carrara embellished with Pavonazzo and Red Verona marbles. Designed
in collaboration with Thole & Legeman, Architects, Evansville, Ind. Executed by Daprato
Statuary Company, Chicago, New York, Pietrasanta, Italy.



PERPETUAL ADORATION ALTAR, MT. GRACE CHAPEL OF PERPETUAL ADORATION, SERVANTS OF THE HOLY GHOST OF PERPETUAL ADORATION, ST. LOUIS, MISSOURI

Exquisite beauty in marble and bronze of faultless design and execution suggests in this altar the dignity and grandeur that is fitting to perpetual devotion conducted with the greatest sanctity. Produced in its entirety in the Studios of Daprato Statuary Company, Chicago, New York, and Pietrasanta, Italy. Designed by Hellmuth & Hellmuth, Architects, St. Louis, Missouri.



ST. EDWARD'S CHURCH, PALM BEACH, FLORIDA

Altar, Side Altars and Communion Railing as well as entire decoration of church interior executed by Statuary Company. Of this work, the pastor, Father Clarkson writes: "Your beautiful work in Edward's has far surpassed my expectations. I am proud of it in every way." Mortimer D. Metcalf, Brooklyn, N. Y., Architect.



MARBLE MAIN ALTAR, ST. MARY OF CZESTOCHOWA CHURCH, CICERO, ILL.

Rev. B. Czajkowski, Pastor.

A creation of rare artistic beauty. Immaculately white Carrara marble wrought with consummate skill. A combination with all the characteristics of Daprato superiority in the execution of fine marble work. Designed in collaboration with E. Brielmaier & Sons, Architects, Milwaukee, Wis.



MARBLE MAIN ALTAR, ST. AMBROSE CHURCH, CHICAGO, ILL.

Rt. Rev. Msgr. Wm. Foley, Pastor

exquisite delicacy in design and execution showing the possibilities of Gothic ornament in the hands of artists. Viewed from any angle, this wonderful creation of white and colored marbles presents a scene of indescribable beauty. Executed by Daprato Statuary Company, Chicago, New York, Pietrasanta, Italy. Designed in collaboration with Zachary T. Davis, Architect, Chicago, Ill.

**MARBLE MAIN ALTAR**

Marygrove College, Sister Servants of the Immaculate Heart of Mary, Detroit, Michigan.

Designed by D. A. Bohlen & Son, Architects, Indianapolis, Ind.

"In its superb setting in the perfectly appointed Chapel this exquisite Gothic Altar like the fine buildings 'days of old' lifts its graceful pinnacles heavenward, symbolizing the aspirations of designers and craftsmen and worshippers in the most impressive form that art has yet engendered in any day or any clime."

—From Marygrove Anniversary Volume.



MAIN ALTAR OF MARBLE AND BRONZE, ST. ROCH CHURCH, QUEBEC, P. Q.

Rt. Rev. Msgr. Robert Lagueux, P. P.

consummate elegance wrought in marble, stone and bronze with rare mosaic ornamentation. Exquisitely
iful, it reflects in every line the hand of the master artist. Executed in its entirety in the Studios
of Daprato Statuary Company, Chicago, New York, Pietrasanta, Italy. Designed by
L. Audet, Architect, Sherbrooke, P. Q., Canada.

**MARBLE MAIN ALTAR**

SS. Peter and Paul's Church, San Francisco, Calif.

A towering marble pile adorned with carvings of matchless artistry and enriched with colored marble and glittering mosaic. Beautiful beyond compare, it is an altar that must be seen to be appreciated. Produced in the studios of Daprato Statuary Company, Chicago, New York, Pietrasanta, Italy. Designed in collaboration with Chas. Fantoni, Architect, San Francisco, Calif.



ST. MARGARET'S CHURCH, CHICAGO, ILLINOIS

Rev. H. W. McGuire, Pastor.

A delightfully planned church interior in which the altars, railing, and pulpit are of selected marble wrought with discriminating artistry. Designs of pleasing symmetry combine with carvings of extreme delicacy to stamp these altars as rare works of art. Produced in their entirety in the Studios of Daprato Statuary Company, Chicago, New York, and Pietrasanta, Italy. Designed by Charles L. Wallace, Architect, Joliet, Illinois.

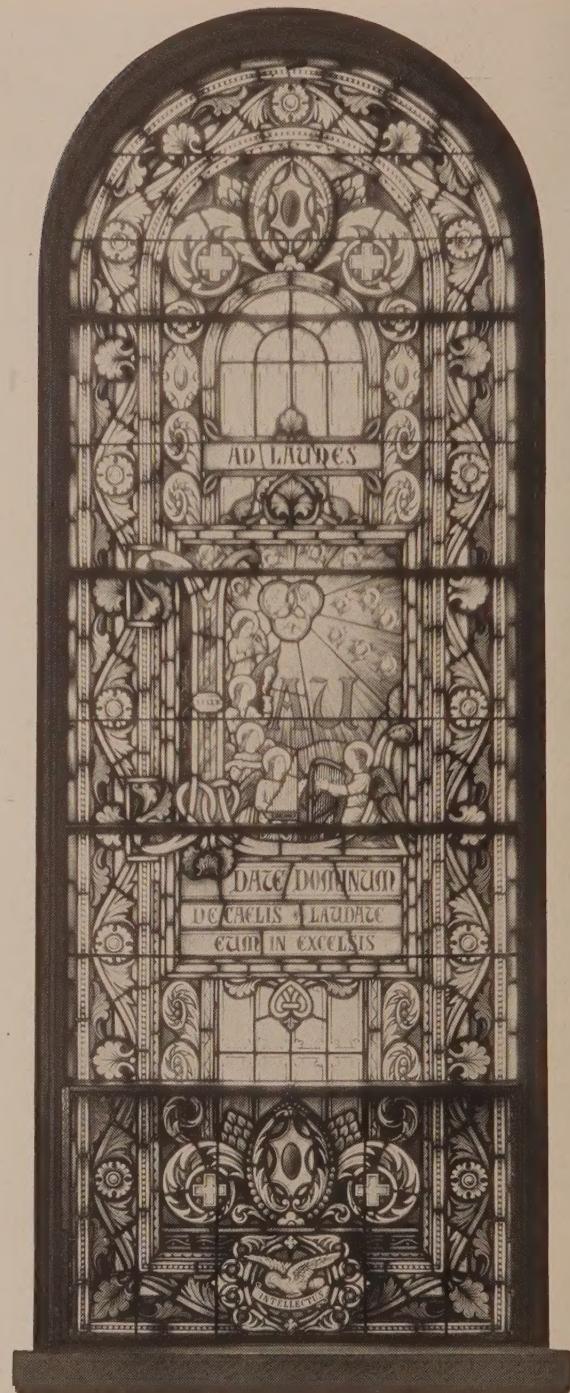
ART WINDOWS
ST. SCHOLASTICA'S
CHAPEL

Symbolism Designed by Sister Celestine, a Member of the Benedictine Community.

DESCRIPTION AND SYMBOLISM

The windows are unique in design and represent the Canonical Hours of the Church's official prayer. The Benedictine Sisters celebrate the Divine Office daily as part and substance of their Rule.

These Canonical Hours are beautifully symbolized in eight windows which are like so many richly illuminated pages from some medieval missal. The designs carry out the theme contained in the prayer of each Hour, found usually in the opening words of the hymns, canticles, psalms or versicles proper to that hour. The large illuminated letter of the first word has graceful figures picturing the underlying thought.



One of a series of eight stained glass windows executed by Daprato Studios and furnished to St. Scholastica's Academy, Chicago, Ill.

"Colors chaste and grave, yet rich and true A cluster of designs piously decorative yet pictorial"

FIRST WIN

Ad Matutini

The Divine Office with Matins, the office of the Holy Mother seated under the canopy of the figure of the Lamb of Christ, playing harp and singing divinely inspired.

"Domine laudes apries, et os nuntiabit laudem" "Open thou my mouth shall declare praise."

SECOND WIN

Ad Laudes

Lauds, the prayer at dawn, is represented in the second window. The letter L in Laudes is the 148th Psalm enclosed in a picture of beauty showing the sun rising in the sky, golden light flowing through the Circle of the Firmament, and singing in unison all the creatures of the earth: "Laudate dominum de coelis, eum in excelsis" "Ye the Lord of all, praise Him in the name etc.



ATTRACTIVE CHURCHES with their fascinating beauty and abounding religious charm are invariably singled out from the many. They win the attention and admiration of the multitude by spirituality expressed in terms of glorified and exalted religion. Their beauty may readily be regarded as a tribute to God—and a most exemplary act of faith.

The creation of this ideal type of ecclesiastical structure should be the aim of all who aspire to possession of a house of worship worthy of its sacred purpose.

Daprato Statuary Company Studios, with every faculty for the creation of beautiful furnishings, respectfully invite inquiries from all who may be interested in the following productions:

ALTARS
ALTAR RAILINGS
PULPITS } Marble, Scagliola, Rigalico
STATUES—Marble, Orbronze, Cement, Composition
STATIONS OF THE CROSS—(Groups and Relief)
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WINDOWS—Stained Antique Glass of Exceptional Workmanship
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TREASURY LOCK STEEL TABERNACLE SAFES
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SHRINES—Marble, Scagliola, Rigalico
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MIRACULOUS STATUE OF ST. ANNE DE BEAUPRE

Shrine of St. Anne de Beaupre, Quebec, Canada

Gorgeous mounting composed of monolith column in Onice de Apuano with bronze capital and highly columnar base. Marble columns inlaid with mosaic in spiral designs executed in Sienna, Rosso Fr Portoro, Verde Antico, Breccia Violette and other marbles. Base of monolith bejewelled with Lapis Lazuli and Malachite. A production of the Studios of Daprato Statuary Company, Chicago, New York, Pietrasanta, Italy. Designed by L. Audet, Architect, Sherbrooke, P. Q.